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# Mobile Beat

THE MOBILE ENTERTAINER'S MAGAZINE • [WWW.MOBILEBEAT.COM](http://WWW.MOBILEBEAT.COM)

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## WEDDING MARKETING & PERFORMANCE

- PROMO IDEAS
- BLOGGING
- ATTRACTING THE NEWLY ENGAGED
- DIRECTING THE RECEPTION EXPERIENCE
- SETTING THE MOOD WITH MUSIC

PLUS: WEDDING VENUE  
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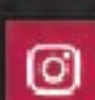
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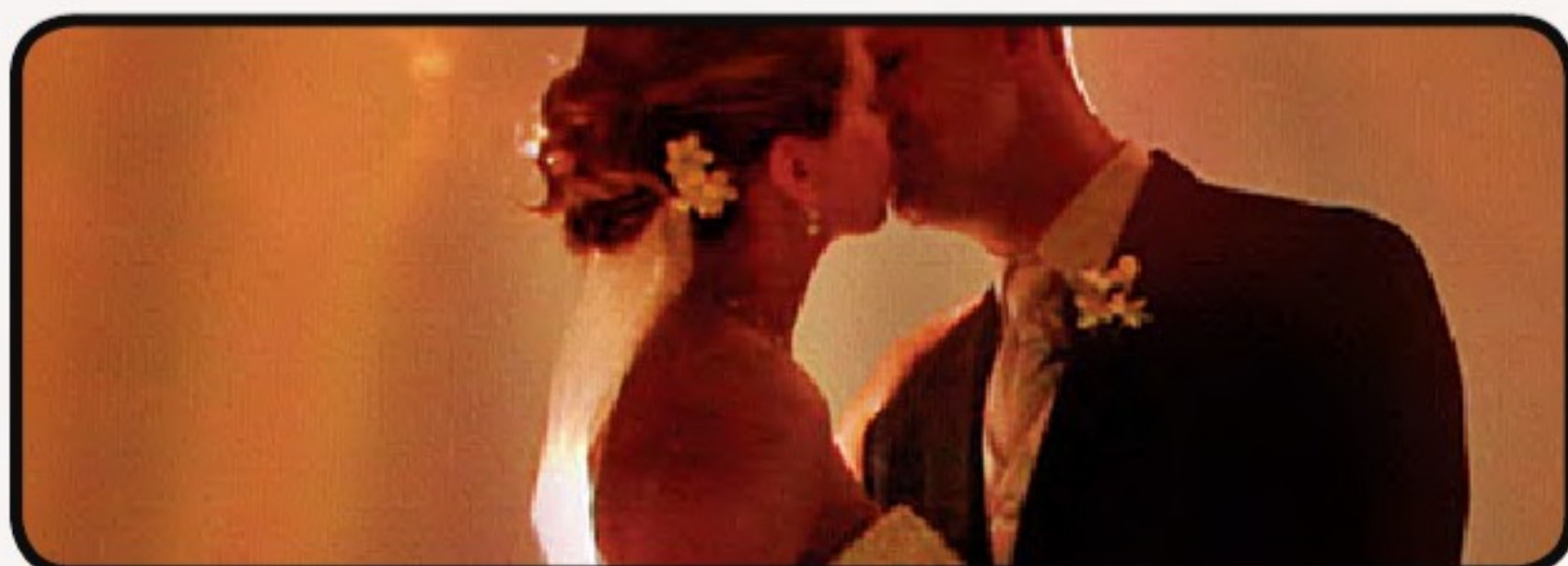
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Although wedding receptions provide a consistent source of income for a large number of mobile DJs, and they don't seem to be going away anytime soon, this key area of DJ entertainment is constantly evolving. To stay successful, mobile entertainers need to respond to the changes, sometimes gradual, sometimes sudden that come to this realm.

Our yearly wedding issue is our contribution to this effort. Inside you'll find some great ideas for achieving high-quality reception performance, as well as meeting the challenge of marketing to modern brides.

~ Dan Walsh, Editor-in-Chief

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# How to Write “Real Wedding” Blog Posts

By Staci Nichols

Remember in school when your bibliography had to be formatted “just so” for your reports? Well, there isn't exactly an APA guideline we can easily reference when it comes to blogging about our weddings; however, dedicated wedding blogs like Style Me Pretty and hundreds of others have adopted a fairly standard format. Here I'll give you a DJ-specific outline for that format that will boost search engine rank, reader retention, and make blogging easier.

## REAL WEDDING BLOG POST BASICS

Before we get to the outline, understand a few “real wedding” blog post basics:

- Take notes of anything fun or unique during the wedding to help ward off writer's block later (interesting song requests? funny toast? creative First Dance? highly personalized event theme?)
- Include any high-quality videos, photos (resized to just 800 pixels wide), or a recording of your mix (or special song edits you may have made)
- Visit the couple's wedding website or hashtag for juicy details (and, again, to help with writer's block)
- Use bullet points, large subheadings, and a standard or larger-than-average font (for easy readability)
- Include a screenshot of the client's 5-star review of your awesomeness

## REAL WEDDING BLOG POST OUTLINE

Before beginning, choose a target keyword/phrase on which to focus in the blog post. If your niche is indie music/offbeat couples, then try “alternative Philadelphia DJ.” If the event was a quinceañera, you might focus on “Philadelphia quinceañera DJ.” It is crucial that this keyword appears in the exact same format in the title, first and last sentences, and once or twice in the body of the post.

Blog post title format: *Name + Name's [Your Target Keyword or Adjectives] Wedding @ [Venue Name] in [City]*. For example: *Staci + Beto's Sunset Beach Wedding @ Playa Conchas Chinas in Puerto Vallarta* (in this case I want more sunset beach weddings), or: *Staci & Beto's Romantic Valentine's Day Wedding at Playa Conchas Chinas in Puerto Vallarta* (in



DJ Staci Nichols is based in San Diego. She specializes in spinning “country fusion,” Latin/Spanish, and mainstream music. Her wedding know-how has appeared in San Diego Style Weddings, Offbeat Bride, Wedding Planner Magazine, Gig Masters, Brides Without Borders, Book More Brides, and more. [SanDiegoDJStaci.com](http://SanDiegoDJStaci.com). [Instagram](#)/[Facebook](#)/[Pinterest](#)/[Twitter](#): [SanDiegoDJStaci](#)



this case, my market is saturated with sunset beach weddings, so I use multiple adjectives instead of SEO keywords)

Opening sentence: Of all the [Target Keyword] DJs out there, Name and Name chose me to DJ and MC their [Adjective] [Venue] wedding on [Event Date]. Like so: “Of all the bilingual Puerto Vallarta DJs out there, Staci and Beto chose me to DJ and MC their intercultural Playa Conchas Chinas wedding on February 14, 2013.” Then add another sentence or two about whether you've worked at this venue before, the weather, where/how you met the clients, etc. Include the couple's wedding hashtag.

Subheadings: Here's the formula for the body of your post:

THE LOVE STORY: Copy and paste the couple's love story from your event outline

THE [VENUE NAME] WEDDING CEREMONY: What songs did you play for the processional? Was the ceremony traditional or casual? Who performed the ceremony?

THE [KEYWORD/ADJECTIVE] WEDDING RECEPTION: Songs? Activities? Noteworthy toasts? Most popular dance song of the night?

THIS [KEYWORD] DJ'S “MUST-PLAY” LIST: Copy and paste the client's list of must-play dance music. Include the “do-not-plays” as well. If the client had a creative Cocktail or Dinner playlist, add another subheading and include that as well.

THE [VENUE/CITY] WEDDING VENDOR CREW: List all the vendors who contributed to the event with links to their websites: “Here is the amazing team of [keyword/city] wedding vendors I had the pleasure of working with on Saturday: ” (Then send them the link to your post or share it on their Facebook pages so they can promote you for free and link back to you.)

Closing sentence: “Again, I was honored to be the one and only [keyword] DJ Staci and Beto trusted with their big day. Thank you!”

Media: Be sure to include your keyword phrase in your image title, alt text, and description. With the attention span of today's readers, I put one 800-pixel-wide image after almost every paragraph and then the remainder of the images after the closing sentence. I also post videos or MP3s at the end and mention in the opening paragraph that there is a video/sound clip at the end of the post.

See a sample on my own blog here: <http://www.sandiegodjstaci.com/handlery-hotel-wedding-bilingual-san-diego-dj/>

Using this real wedding blog post formula consistently will make writing the posts faster, easier, and more effective. You will notice an increase in traffic and brides commenting that they found you when they searched for previous weddings at their venue or local DJs with your niche.

I highly recommend BookMoreBrides.com's wedding blogging course, which is where I learned all of this and a lot more! **MB**





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# Marketing to the Newly Engaged

By Joe Bunn

**W**ith Christmas and New Year's Eve and Valentine's Day rapidly approaching, you know what that means...engagement season! Engagements lead to booking a DJ, and bookings equal money! Hooray! As the season of ring-giving nears, it's time to put your marketing into motion.

## TRADITIONAL: BRIDAL SHOW PRESENCE

Let's start with a traditional marketing piece that's been around and working for years for wedding pros: the bridal show (or wedding show or wedding expo or whatever you want to call it). For us, this was one of the best returns on investment when we first started marketing Bunn DJ Company as a multi-op DJ

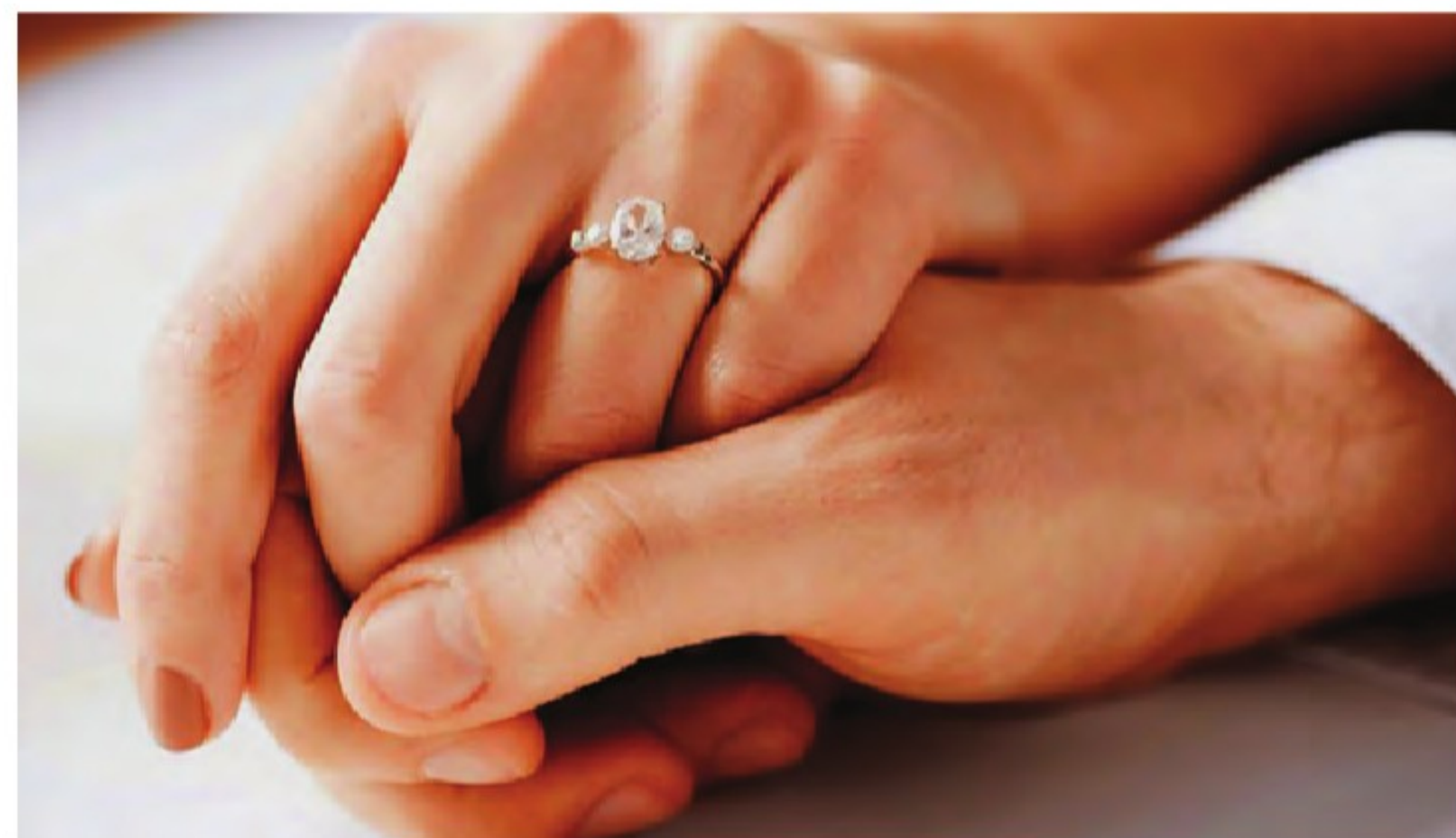
have to spend some money for the display and the real estate), my other suggestion is to take people with you that can sell (or at the very least be personable and know a little about your company). Why? Because *you* are leaving the booth after about the first hour. You're going to be going booth to booth with your stack of cards or treats or whatever and you're going to meet every vendor in that place, DJs included. Why? Because that's who is going to end up referring you business in the long run. I never stayed in the Bunn DJ Company booth for more than an hour of the four-hour-plus stretch. I was networking, doing my thing, being Joe. I highly suggest you do the same!

## DIGITAL: PRO INSTAGRAM PRESENCE

Now let's talk digital marketing. I am not going to Google the stats for how many people are using Instagram right now and how many brands are selling using Instagram right now because that's boring. But I can assure you, it's millions upon millions of people and dollars. Wouldn't you like to get a piece of that action? I would, and so I use Instagram for a large part of our new marketing push. A couple of months ago, our Instagram changed. I was tired of having 5,000 followers and getting 15 likes on a blurry photograph or dark video of people dancing to "Shout". The likes and comments on our photos, said it all, they were garbage. So now, I use 95% professional-grade photos on Instagram. They are all real—no stock stuff. They are all from our shows: In other words, one of our DJs definitely rocked that event! I try and tag the vendors from the event and the photographer of course.

The other 5% of what we post comes from my guys. I've had pros come in during our monthly DJ meetings to train us on how to take better iPhone photos, and believe it or not, my guys have taken some sweet ones. My friend Kelly, who helped me make our Instagram better, summed it up best with this statement, "Joe, at the end of the day, Instagram is about pretty pictures." She is completely right. When I'm "flipping through the 'gram," I don't double tap ("like") a photo or video unless it engages me. It has to be interesting or cool. So before you post an out-of-focus, too-dark image of a bunch of randoms on the dance floor, rethink it. Maybe that shot is better suited for the Instagram story (you know, the Snapchat-killer part of Instagram, in which those photos disappear after 24 hours). Save the photo you post to your feed for something really good.

Well that's about all the space and time I've got for wedding marketing right now, but like I mentioned before, my DVD has tons more info on all of the different things we have done and will continue to do to market our company. Good luck and let me know if you have any questions! **MB**



business. As I've mentioned before in articles, seminars, and on my DVD *Marketing the Music* (available now at [www.djjoebunn.com](http://www.djjoebunn.com)—see how I did that), my belief when doing these shows was go big or go home. I wanted to have the biggest, coolest, most creative booth at the show. And I have a box in my attic of the "Best in Show" trophies to prove that I succeeded.

However, as you can tell from where those trophies are currently residing, I didn't do it for the glory, I did it to get noticed. When we entered the market in Raleigh, NC, nobody knew who I was. I had been doing mobile shows in and around Eastern NC for many years as DJ Joe Bunn, but I didn't have any DJs under me and was primarily doing bars and fraternity parties. To break into the wedding market, I had to put myself out there, not only in front of brides, but fellow wedding vendors.

In addition to going big with the booth (yes, you'll



*Joe Bunn started his DJ career at age 14, when his mom drove him to gigs in her wood-paneled Jeep Wagoneer. His company now does about 400 weddings a year and another 200+ private, corporate and charity events. He has been on the board of both ISES and NACE, founded the Triangle DJ Association, and has also won numerous industry awards. Recently, he has been helping other DJs grow their businesses as a consultant. He has also presented at major industry events, including MBLV. For more info go to [www.bunndjcompany.com](http://www.bunndjcompany.com).*



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# Marketing Fun!

USE THE ESSENCE OF YOUR ENTERTAINMENT BUSINESS TO CONNECT WITH CLIENTS

By Rob Johnson

**M**any people I speak with focus on weddings. Weddings are a great revenue source. If you do weddings, you are in front of large crowds on a regular basis. If people see you having fun they may want to hire you to bring your fun to their event. It might be another wedding or it might be a different type of event. I am always marketing myself. I am always marketing FUN!

People often find themselves getting into a routine, doing things the way they always have. But taking risks is part of being self-employed. If you have a good business model and plan the things you want to accomplish, it is much easier to achieve your goals.

When I first went full time and quit my "real job" it was very stressful. The pressure was on for me to succeed and support my family. I had three sons under the age of four. I had a lot riding on making it work.

I needed to market myself the best way I could. The best thing I found was looking at all the options I had to increase my revenue. I set a target amount that I wanted to bring in each month and set out to accomplish that, as a minimum. If that meant doing one event or 20, I knew what I needed to bring in. I invested my time and efforts in things that could make me money. Gone were the days of buying "toys" just because they were cool. If it couldn't generate additional income, I didn't need it. If I had a dual CD player but one with better features came out, I kept using the old one. It was making me money.



There is a lot of money to be made mid-week and that is where I concentrated my efforts: offering karaoke, corporates, game shows, photo booths, comedy stage hypnosis shows and anything else that would allow my company to diversify—that was the key. Not everything worked but the things I researched and put the most effort into seemed to be the most profitable.

I remember the first game show system I purchased cost over \$5,000. I made money but it took a while. Now you can get into a nice system from DigiGames for \$500. It doesn't take long to recoup that small of an investment.

The key for me was finding things I really enjoyed doing and then marketing them. I love entertaining people. It is an awesome feeling at the end of the night to have people coming up to you and thanking you for making their event successful and fun. If you love what you are doing you will likely perform better and

be able to charge top dollar.

In a recent discussion with a group of colleagues the subject of why more people don't go "full time" into the DJ profession came up. The general consensus was that there is a fear of the unknown. (Insurance was also a factor that seemed to hold people back.) I understand that having a set paycheck every week is comforting; but what if the set paycheck is MUCH lower

than the amount you could be making if you worked for yourself. When you're self-employed it truly is the harder you work, the more you make. It's a great concept. If I want a "raise," I can give myself one. If I want a vacation I can take it. It's straightforward, although it's not easy. But that doesn't make it any less of an opportunity. You just have to identify what's going to take to make that happen. You then have to market yourself to get the bookings.

There are many opportunities available to you, if you really want to diversify your operation and do some different things to increase your bottom line. You can network with people that are doing it. Attend conferences like Mobile Beat next March and other conferences where you can learn. I never stop learning. It seems like the more successful I have been with different aspects of my business, the more I want to invest in taking it to the next level.

Everyone has their comfort level and what works for them. If you put the time and effort into figuring out what will help you be successful, you can achieve any goals you set for yourself. Mid-week money is there for the taking. You just have to find the fit that works best for you...and then go for it! Market the fun and you will reap the benefits. **MB**



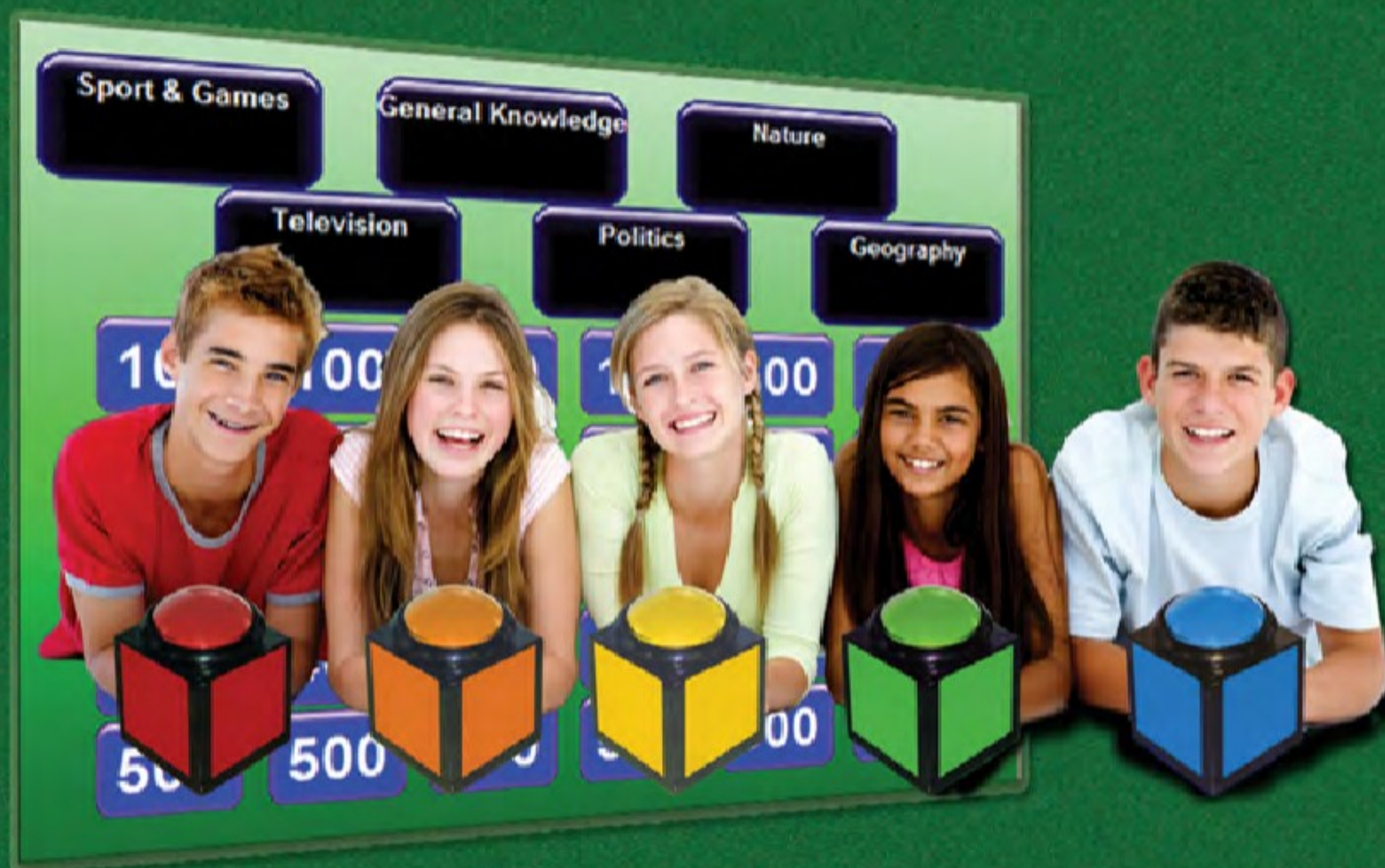
Rob Johnson has hosted trivia parties and game shows for over 17 years. He is the current spokesperson for DigiGames and uses their equipment exclusively. He has performed throughout the United States, Europe and the Caribbean. Rob is the owner of The Music Man, Inc. and performs comedy stage hypnosis shows as The Hypno Man. He has also presented his "Midweek Money" seminar at many conferences and conventions, including Mobile Beat, WEDJ, Wedding MBA and various ADJA events. If you would like Rob to speak at your local event or demonstrate DigiGames gear to your group, contact him at 701-710-1657 or rob@digigames.com. Don't hesitate to contact Rob if you are looking for ways to increase your bottom line and put more money in your pocket.



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# Broadway Wedding

DIRECTING A COMPELLING CLIENT EXPERIENCE

By Michael Cordeiro



**T**he stage is set. A hush comes over the guests. Their attention turns towards the door. The narrator begins to tell a love story. Music begins to play in the background, slowly increasing in volume and tempo. A spotlight illuminates the doorway. Suddenly, the doors burst open and...nothing. Absolutely freakin' nothing! The guests quickly look around, dazed and confused. The DJ is slowly trying to crawl under his table and hide. In a moment like this, don't you wish you could just yell cut, start over, take two?

I learned early on in my career as a mobile disc jockey from two great mentors (DJ Raven and DJ Martin Costa) that weddings were a very unique and different type of event requiring a special skill set. Each couple was counting on us to make their reception unique, amazing and memorable. An excellent wedding is about way more than just laying down a killer dance groove. A great wedding is the culmination of remarkable individual moments that combine like scenes in a Broadway play to transport the guests to someplace magical and leave them wishing it wouldn't end.

This is the wedding philosophy of my company. We treat every wedding like a Broadway show. "For One Night Only: Your Wedding!" We are the directors, the wedding party is the cast, the other vendors are the stage crew and the guests of course are our audience. We spend hours with each couple going over details and developing the "script" for their wedding, simply because there are no do overs. We have got to get it right and make it amazing from the moment the first guest arrives until the last guest leaves.

So how do we do it? Just like a Broadway play we break down each formality and each part of the reception into scenes that we discuss and rehearse with each couple. We develop a script for their wedding day that literally puts all the players on the same page. I actually make my couples practice their first dance in my office. We go over staging, positioning, posture and choreography. If they can nail it in my office, then I know they will wow their guests. The same goes for the cake cutting, parent dances and all other formalities. Our goal is to draw the audience into each moment.

Staging is a key part of our success. The French have a term "*mise en place*" which means "a thing in its place and a place for everything." Do you go around the room after you set up and make sure the tables are perfect? How about the room temperature and ambient lighting? Do you crack jokes with the staff to loosen them up? Do you interact with the guests

during dinner and cocktails...or hide behind your equipment? All these factors contribute to the overall guest experience. People subconsciously react when something does not look, feel, smell or sound right. You are the director—make sure everything in the room is in its proper place!

Being the director means understanding and knowing *everyone's* role. That includes all the vendors. Do you center the best man and maid of honor near the newlyweds to give the photographer and videographer the best angles possible during toasts? Do you understand the timing the catering staff needs to serve a great meal and support it with your performance?

A great director also has the ability to control the flow of the story, inspire the cast, and lead the audience to a great ending. This is accomplished by developing a good script and communicating it with all the actors and stagehands. All Broadway actors rehearse their parts way more than they actually perform them. Meet with your clients as often as it takes to get it right. Always do a site inspection and walk-through with your clients. Share the script with the wedding party and vendors. Approach the event like a director does a play, and when the curtain falls you'll get that standing ovation! Remember: "*mise en place*!" **MB**

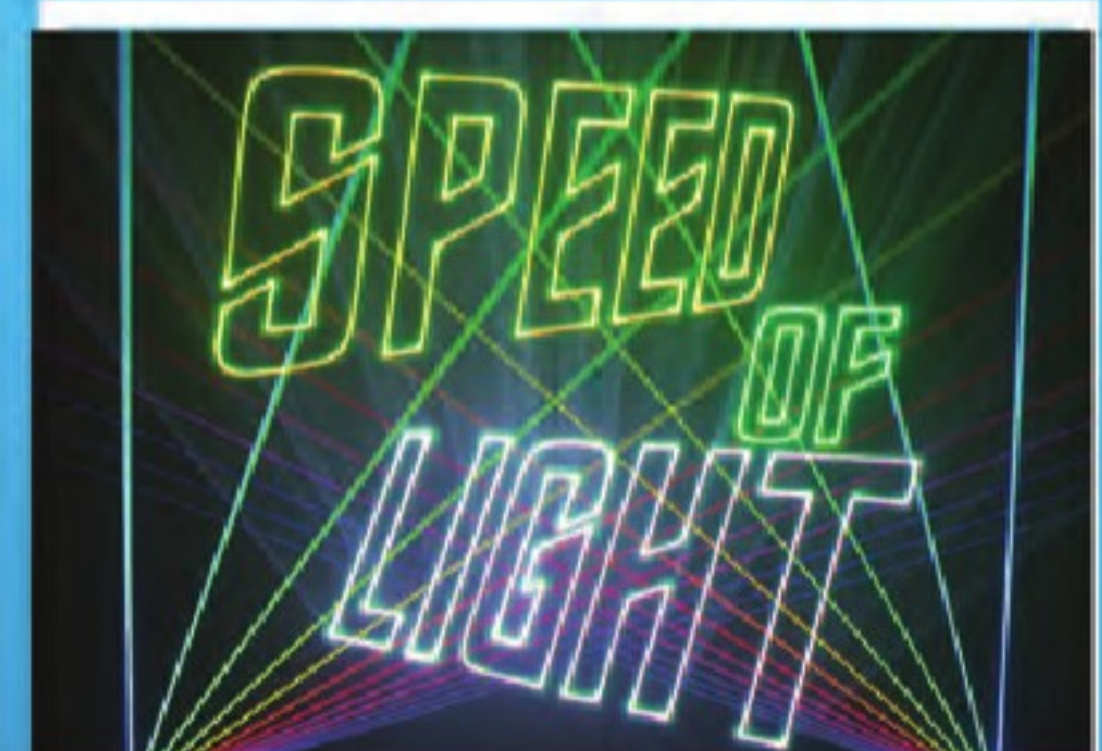


Michael Cordeiro is the owner of M.C. Entertainment, a small multi-op in Rhode Island. He has been on TLC's *Four Weddings*, hosted an episode of *Toddlers & Tiaras* and has opened for many celebrities. He has a degree in Entertainment and Event Management from Johnson and Wales University.



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# Character and Characteristics for Sales Success

By Jeffrey Gitomer



**H**ere is list of sales success characteristics. They represent the elements of what will make a salesperson successful.

But here's the secret: Before you make judgments about others and how they compare to the list, FIRST judge yourself. Measure yourself against the elements that make salespeople who they are, and successful at what they do. And for those of you who hire salespeople, a checklist of the real things to look for in a potentially successful person.

NOTE WELL: If you want to succeed, you and whoever you hire better be somewhere between 8 and 10 (on a 1-10 scale) on every one of these characteristics.

With that in mind, here's a list of 13.5 individual characteristics that would make any person a "hire"able and "succeed"able salesperson (you included).

**1. Smart.** Salespeople have to be smart enough to think on the spot, and deal with every kind of situation as it happens. CAUTION: Very experienced salespeople, who think they know everything, are most vulnerable to be beaten by a smart person with hustle.

**2. Self-Starting.** Great salespeople don't need "motivation." They have a built in fire -- that's somewhere between a cup of Death Wish Coffee and a Red Bull. Nobody has to tell them what to do. They know what to do. And they do it. They make the first call of the day, and the last call of the day.

**3. Great Attitude.** Great salespeople believe they will make every sale. Great salespeople take "no" as "not yet." Great salespeople accept every lemon

thrown at them by management, customers, and accounting -- and use those lemons to open up a lemonade stand. A great salesperson is able to take everybody else's crap, and somehow turn it into money.

**4. Excellent Communication Skills.** Great salespeople are not "good" communicators. They're great communicators. Their message is both compelling and transferable. Their passion and their belief system is as contagious as their enthusiasm. And they're able to articulate in a way that gets customers to buy, more often than not.

**5. Physically and Mentally Fit.** The statement speaks for itself and implies that you work out on a regular basis working your mind and your body. Exercising your mind and body before you get to work (push-ups and brain-ups) so that you feel good and that good feeling is projected every time you interact with a customer.

**6. Computer, Tablet and Smartphone Literate.** There's no excuse for a lack of computer literacy other than stubbornness and laziness. The internet will rule the economic world for at least the next decade. And those who ignore this fact will find themselves completely unemployable after they get fired from their present job.

**7. Focused and Intention Driven.** Having a goal is a basic fundamental element. Intending to achieve it is the motive to achieve it. Having a plan is a basic fundamental element. Intending to implement it is the motive to put it into action. Keeping your eye on the prize and working towards it steadily is what separates those who do and those who don't. "Goals without intention and focus," is like an automobile without gasoline. It looks pretty, but it can't get you anywhere.

Intention is the fuel that will take you from where you are to your goal, your destination, to where you want to be.

**8. Dedicated to Succeeding.** With great salespeople, it's not

just a matter of goals. It's a matter of focus on outcome and achievement. Multiple achievements lead to success, and a self-confidence that keeps the momentum going from sale to sale.

**9. Past History of Success.** Every time a great salesperson makes a sale, it remains in their self-confidence memory bank and can be called upon for positive energy in any situation. The more you succeed, the more your success is likely to continue.

**10. Looking for a Career, Not a Job.** If a salesperson has a base salary and a commission, the job person wants a raise in their base pay. The career person wants a raise in their commission.

**11. More Interested in Personal Success and Personal Development, Than Money.** Salespeople who work for money rarely achieve it. Great salespeople work to be their best, and dedicate themselves to that process daily. And as a result, earn tons.

**12. A Constant Student: Willing to Learn and Adapt.** Great salespeople know there is always more to learn. They dedicate themselves to being better, being best. Great salespeople know that learning from their past allows them to adapt and be ready for new encounters and new challenges. It's the difference between "already knowing everything" and "life-long learner."

**13. Taking Joy in Serving Others.** This is the "master" quality. One of the best salespeople I've ever known is John Ruhlin. He created and is the master of Giftology, and loves to serve.

**13.5 A Great Social Presence and Reputation.** Easier stated: "google-able" by you and any customer they might visit. They know social media, have a social understanding, and participate daily in learning, posting, and reputation building.

Notice one characteristic missing? That's right: sales skills. I'd rather have attitude and brains than selling skills any day. I can teach someone to sell. I can't teach them to be smart or happy.

Easier answer. Compare these qualifications to the best salesperson you ever knew. Compare them to the best salesperson you ever had. Compare them to yourself. Ouch.

Now that you know the criteria, you have some work to do.

If you'd like examples of how to discover and breed great salespeople go to [www.gitomer.com](http://www.gitomer.com) -- register if you're a first time user -- and enter the word SALES CHARACTER in the GitBit box. **MB**

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Jeffrey Gitomer is the author of twelve best-selling books including *The Sales Bible*, *The Little Red Book of Selling*, and *The Little Gold Book of Yes! Attitude*. His real-world ideas and content are also available as online courses at [www.GitomerLearningAcademy.com](http://www.GitomerLearningAcademy.com). For information about training and seminars visit [www.Gitomer.com](http://www.Gitomer.com) or [www.GitomerCertifiedAdvisors.com](http://www.GitomerCertifiedAdvisors.com), or email Jeffrey personally at [salesman@gitomer.com](mailto:salesman@gitomer.com).





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# Who's Your Inspiration?

By Stu Chisholm

**W**henever a group of mobile DJs gather, you're likely to hear names bandied about as if they were rock stars: Mark Ferrell, Peter Merry, Randy Bartlett and on and on. While these names certainly inspire us to improve our businesses, being the leading lights of our industry and frequent presenters at DJ expos and seminars, they aren't usually the first names to pop up when I ask the question above: Who inspires you?

This isn't surprising, given that few of us have actually seen these people work as DJs. Like me, they're working DJs who came up with some good ideas and generously pass them along to us



in an effort to improve our industry. (Okay, let's be totally honest; we all like to make a buck or two in the process, too.) And since we haven't seen them work, when it comes to our performances, other names might sooner leap to mind.

## UNUSUAL SOURCES

As my loyal readers might recall, for me a big source of inspiration is former late night talk show host, Craig Ferguson. His biggest gift is entertaining people simply by talking. His viewers didn't usually nod-off to sleep, but were riveted by his amazing gift of gab, despite Craig's having to deliver it through a very heavy Scottish accent.

Another inspiring person to me is MBLV 2015 headliner, Penn Jillette. Despite having damaged his speaking voice by working long, hard hours as a carnival barker, Jillette became one of the most well-known working magicians in the United States. But his speaking voice isn't what I find most inspiring. To me, it's how he took a standard lowbrow carnival magic act and put his own twist on it (along with his partner Teller) to make it his own. He may indeed have attended workshops in his day, but his act didn't come from an expo.

Yet one more source of inspiration came to me via the Renaissance Festival in the form of Clark Orwick, known to his fans as Ded Bob. His actual show, *The Ded Bob Sho*, has been pretty much the same for many years. He even makes fun of it during his show, cracking a joke and saying, "so much for the new material!" What his critics miss here, though, is that the material isn't the show. Rather, it's his interaction with the audience, which is always a surprise, each and every time. The antics of "Ned" and the voluptuous "Fifi" serve as the framework to hang it all on.

When I worked at an oldies bar called "Wooly Bully's" back in the day, I had a similar situation. Oldies being "tried and true" and familiar to all, the music program basically took care of itself. This left me free to focus on the patrons, having them do crazy dances in the go-go cages, or contort themselves in some goofy contest, or leading the crowd as the "pointer person" singing the Wooly Bully song. Even though we played the same music over and over, each show was an event; every night was unique.

## NOTICE ANYTHING MISSING?

You may be noticing something missing from my inspiring list: actual disc jockeys. The entertainers above share certain aspects of what we do as DJs while not being DJs themselves. If I could combine the verbal dexterity of a Craig Ferguson with the creative brilliance of a Penn Jillette and make it flow with the effortless ease of Clark Orwick, well, that would certainly make me a better DJ. Something to aspire to! And, for the record, there are many other artists I look to for inspiration, including Robert Preston and Eric Bogosian for their amazing verbal skills, Aaron Sorkin for his amazing ability to write

compelling scripts, and Detroit radio legend Dick Purtan—at last, a DJ!—for his quick wit, and many more.

So where is this all going? The answer is a series of questions: Who inspires you? What entertainers, artists, professionals or simply amazing people do you look up to? More importantly, what can you learn from them to improve your performances? Your business? And most importantly, when can you start?

Until next time, safe spinnin'! **MB**



*Stu Chisholm had been collecting music since he was about age 8 and began his DJ career in 1979. After a stint at the Specs Howard School of Broadcast Arts, he studied the DJ arts with famous Michigan broadcaster Bill Henning, interned at Detroit's rock powerhouse, WRIF, and later added voiceover work and club gigs at Detroit's best venues. He has shared his extensive DJ experience through MB columns, as a seminar speaker and through his book, *The Complete Disc Jockey: A Comprehensive Manual for the Professional DJ*.*



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# Restricting a Bride's DJ Choice

IS COMPETITION ALWAYS GOOD? PART 2

By Matt Martindale

**A**s owners of legitimate companies, we all should be motivated to take care of customers, work hard and generate a profit. This is a mutual "win-win" mindset because the customer's desires are sought out, discovered, and then successfully fulfilled. Companies attempt this and, simultaneously, the customer confirms value in the marketplace by allowing us to conduct business with them and make a profit.

Almost in tears, the bride said, "it's like I'm being penalized for booking the person that I feel will do the best job for my wedding. We can't afford to pay twice...I'm stuck."

So what happens if there is little to no competition actually permitted in specific markets, hotels, groups, clubs, associations or cliques? In the last issue, I answered this question with an overview of the sorry state of competition in many areas. (See "Is Competition Always Good? An In-depth Look at the Current State of the Wedding Market" in the MB, October 2016 at [www.mobile-beat.com/emagscurrent/175/](http://www.mobile-beat.com/emagscurrent/175/) p.20 .) Bottom line is, it's very, very bad for the consumer in the long run. Here, we'll look at some more specific examples to back up my previous assertions.

When it comes to brides who are "forced" to use an in house DJ or where her choice is strictly limited to just one of 3 DJs she can select from on a venue's list, in my findings, 100% of the time, these "required" DJs have neglected the personal, professional and often technological advances for long-term development that current brides want, need or expect. They take short cuts. They usually make little to no effort to reduce costs. Their preparation, performance and marketing becomes ordinary, stagnant and "cookie-cutter," as evidenced by things like referring to the bride and groom simply as "the bride and groom" during the whole event because they are unable or unwilling to even learn their names. There is a lack of any real preparation or customization. There is no actual incentive to improve, grow or innovate because they don't need to. They have a steady flow of "captive" customers who are forced to use them. Whew!

After more than three months of research, I've found that all the DJ choice restrictive policies generally fall into three scenarios: the overpay, the double-pay, and the cumulative pay.

## THE OVERPAY

I investigated this first hand and heard many stories just like it. A sales and catering manager (call him John) was the lead sales guy at a prestigious venue. In my research, brides said he "insisted" and in fact, "told" bride they must use a particular DJ on their list. I found out that the DJ's regular price was \$1,500. Upon interviewing the venue staff, they said the DJ was average at best, even on his best night. Yes, he had flashy new gear, but very little training and so he did a mediocre job.

It turns out, because the bride was forced to book through the venue, her price was \$3,200...so John could force his "earned" \$1,700 under-the-table kick-back ("commission"). Wait! What? Yes, he was more than doubling the price because he told brides they "had" to book this particular DJ if they were going to have a DJ at all. Turns out, he was doing this with multiple categories (florists, cake, etc.) Clearly John had a reprehensible disregard for the bride. The only good news in this story was that when I followed up with the venue, he suddenly was no longer working there. However, word on the street is that he started the exact same scam at a competing venue.

Who loses? The bride of course. She was forced to overpay for mediocre service. But also the DJ who was part of the scam loses, for not recognizing his worth or moreover, not actually being what he is worth. Lastly, the wedding guests lose for accepting a mediocre, mundane performance as common and typical, thereby actually hurting the industry even more. Sad. Very sad.



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What about the exact opposite: not a higher price, but forcing the bride to accept a sub-standard service at a lower price from the “exclusive” DJ—and then finding she has to double pay if she doesn’t accept it?

### THE DOUBLE-PAY

Another pattern I discovered in my extensive research is the double-pay. The venue tells the bride she needs to use the “exclusive, in-house, DJ” or one from a package. She is told that she can look for another DJ if she wants to, through their “tie in agreement.” (see October’s [Part 1](#) for more on this concept.)

In a very similar example, two weeks ago, a bride called us. I provided a quick price range for her Saturday wedding next summer. In an instant, she became enraged on the phone. She was very animated as she told me that the venue told her that “no DJ is worth more than \$600 because they only play music and make an occasional announcement.” Okay, I like a challenge, so rather than hang up, I spent forty minutes on the phone with her. I calmed her down and began to explain the value of a Master of Ceremonies, our true role, the degree of extensive preparation, specific customization ideas, and a resume of professional development and experience. She finally warmed up to the idea and accepted the price range. In fact, we had an appointment set up to chat more about specific plans for her wedding. The day of the appointment, she cancelled. It turns out that in her venue contract, she would still have to pay the “exclusive in house DJ” fee of \$600 not to show up, then obviously pay my full fee. Almost in tears, she said, “it’s like I’m being penalized for booking the person that I feel will do the best job for my wedding. We can’t afford to pay twice. So, I might as well stay with them because I’m stuck.” Yep—she’s right: She’s stuck.

I heard this type of scenario over and over. Some venues actually have permanent DJ gear installed. This is often provided and installed by another DJ who just happens to be their in-house or preferred DJ. In every instance investigated, it’s all

a clever guise to restrict competition through a secret “partnership” meaning that he’ll be the only one allowed there to use it.

In other words, it’s a false front of open competition. Here’s the set up: In the venue’s contract, all DJs are required to use their in-house gear. The exception is that the DJ can bring in his own mixer and laptop. But...the in-house preferred DJ has a slew of secret tricks not disclosed to operate the gear. It’s set up so the gear is either sabotaged so that only he can use the equipment. There may be certain components only the preferred DJ knows to bring or use for operation (for example unplugged patch cables, or missing patch cables behind a locked rack), or my favorite one, custom-made chords that connect the mixer to the gear input. Not just your ordinary chord connection, but very, very strange configurations that DJs don’t normally carry with them. Frankly, without that knowledge beforehand, the outside DJ is stuck. Who looks bad? The outside non-preferred DJ because he physically can’t play there. Who does the venue call to come in and save the day last minute? The preferred in house packaged DJ!

Another variation is where a venue requires all DJs use their gear, but “allows” DJs to decline and use their own gear. No problem: The venue charges a fee to remove it or for non-use. The lowest “removal” fee I saw was \$150, up to a typical fee of \$500.



*Matt Martindale has been a professional DJ and MC since 1989, performing at more than 1,400 wedding receptions since then. Along with running his award-winning, multi-DJ company, Amoré DJ Entertainment ([www.amoredjentertainment.com](http://www.amoredjentertainment.com)), he has accumulated extensive entertainment experience including training in audio production, sound engineering, lighting and design, improv comedy, voice over artistry, magic, and much more.*



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## THE CUMULATIVE PAY

On to another scam I've encountered a lot in my research. A venue has three DJs on their exclusive list for a year agreement. They require that the DJ provide the referred bride a 10 percent discount. Nice touch. Brides like it too because they think they are getting a favor or special discount from the venue. Ah, but what she doesn't know is that the venue ALSO requires a 15 percent "commission" (aka "referral fee," "kick-back" or, realistically, "bribe") that has to be paid back to the venue.

At this point, DJs have to determine between two courses of action: work for less, or bump the price. (The pricing noted below is purely for illustration purposes.)

DJ Doesn't Care What He Makes	DJ Still Wants to Make His \$1,000
\$1,000 Regular price* if the bride calls the DJ direct	\$1,000 Regular price* if the bride calls the venue
-\$100 (10 % required discount)	+100 padded (to cover the 10% required discount)
-\$150 (15% required commission of total)	+240 padded (to cover the 15% required commission)
\$750 the DJ makes	\$1,005 the DJ makes+
+The bride actually over-pays by 34 percent. (\$340 as padded to cover required cost by the venue divided by the \$1,000 price if she was able to book directly.)	

You may be thinking it would be a good situation for a DJ: "I've got a full schedule, right? The brides are captive, so does it really matter? I can just let the venue sell for me." Perhaps. But,

it also assumes the discount required and the commission paid remains constant too. It also assumes they won't bring anyone else in to compete with you either. It assumes their loyalty is to you, and not the almighty dollar.

And therein lies the problem. Venues have figured out the way they make money is to force DJs to compete against other DJs (and every category of wedding vendors for that matter) for the single or shared exclusive slot. This process usually requires the selected DJ to offer either a cheaper price (a bigger discount to the venue) or to raise the commission paid to them, or both. In fact, the most common practice I discovered, is that on average, roughly every eight months into the annual agreement, the venue loosely threatens to open up the pool to allow different DJs in. However, they go back to their existing referred DJs telling them that they have another DJ who has offered 18 percent as the agreed upon "commission." So, if they want to stay in that slot, they have to increase it to at least 18 percent. Then, the cycle starts all over in an average of about another eight months, then to 19 percent, etc. See the problem?

The venue is requiring a discount, and is billing above market price to keep the spread as their "commission." This then becomes the "overpay scenario" noted above, or it forces the DJ to work for less and less money.

At this point, the DJ has three options: lower his price more because what they are willing to pay is being dictated; increase the kickback until they choose not participate; or break the agreement and try to start over. Either way, in the long run, it's a race to the bottom.

## A WAY FORWARD?

Sadly, brides don't know how common these schemes are, especially with hotels, venues, wedding clubs, cliques, associations, and even wedding groups who intentionally limit very well qualified, professional service providers in an effort to keep them out of specific venues or service areas.

So, what's the solution?

Establish and set your own standards. Seek out wedding professionals and venues you trust. Work only with those who you respect. Discern those that are motivated to do what's in the best interest of the customer every time. Find the people you would hire to do *your own* wedding and gladly pay their full fee because you know their consistent reputation for quality. When the opportunity warrants, gladly refer them back without expecting anything in return.

Have a true internal standard.

For me personally (and yes, I let my brides know upfront) it's that "I always choose to refer each person because they are great at what they do. I know they will take great care of my referrals with great service. I am proud to say that I do NOT receive a penny in compensation of any kind. I will not specifically refer anyone (or be expected to or "forced" to refer someone) because they are part of a list, group, club, association or clique. Rather, I solely recommend others based on the consistent merit of their work."

We all want to be the best at what we do. We all want to work hard, and grow. We all want brides to choose the best person for their day based on the consistent merit of their work, not because she is forced to settle for mediocre. We need to resist the venues that try to tamper with the basis of quality service in a capitalist economy like ours: competition. **MB**

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# Getting in the Mood

MUSIC IS KEY, EVEN BEFORE THE DANCING STARTS

By Jay Maxwell

The smell of freshly made popcorn often greets a moviegoer while he is standing in line waiting to buy his movie ticket. Just one whiff of that theater snack staple drifting through the air reminds him that he is about to have a cinematic experience that he could not enjoy nearly as much by just sitting at home. With ticket in hand, he enters the theater and purchases his own overpriced bucket of popcorn and soda. After a brief greeting from the usher telling him which theater his film of choice is playing, he finds his favorite seat.

Vintage R&B	
SONG TITLE	ARTIST
THIS WILL BE (AN EVERLASTING LOVE)	NATALIE COLE
THEN CAME YOU	SPINNERS, DIONNE WARWICK
WAY YOU DO THE THINGS YOU DO	TEMPTATIONS
LOVE MAKES THE WORLD GO ROUND	DEON JACKSON
JUST ONE LOOK	DORIS TROY
TOO BUSY THINKING ABOUT MY BABY	MARVIN GAYE
MY BABY LOVES ME	MARTHA REEVES & VANDELLAS
AIN'T THAT LOVE	RAY CHARLES
STAND BY ME	OTIS REDDING
I SECOND THAT EMOTION	SMOKEY ROBINSON & MIRACLES
AIN'T NOTHING LIKE THE REAL THING	MARVIN GAYE & TAMMI TERRELL
COULD IT BE I'M FALLING IN LOVE	SPINNERS
LEAN ON ME	BILL WITHERS
DARLIN' DARLIN' BABY	O'JAYS
WONDERFUL WORLD	OTIS REDDING
IT TAKES TWO	MARVIN GAYE & KIM WESTON
SOMETHING OLD SOMETHNG NEW	FANTASTICS
I'LL TAKE YOU THERE	STAPLE SINGERS
MY GUY	MARY WELLS
HIGHER AND HIGHER	JACKIE WILSON
IF I COULD BUILD MY WHOLE WORLD AROUND YOU	MARVIN GAYE & TAMMI TERRELL
BABY I LOVE YOU	ARETHA FRANKLIN
SHOOP SHOOP SONG (IT'S IN HIS KISS)	BETTY EVERETT
HEAVEN MUST HAVE SENT YOU	ELGINS
MORE TODAY THAN YESTERDAY	SPIRAL STAIRCASE
REACH OUT I'LL BE THERE	FOUR TOPS
QUICKSAND	MARTHA REEVES & VANDELLAS
BABY, I'M YOURS	BARBARA LEWIS
SOOTHE ME	SAM COOKE
FOR ONCE IN MY LIFE	STEVIE WONDER

American Songbook Standards	
SONG TITLE	ARTIST
I LOVE YOU	FRANK SINATRA
TAKING A CHANCE ON LOVE	JANE MONHEIT
LET THERE BE LOVE	NAT KING COLE
ALMOST LIKE BEING IN LOVE	ELLA FITZGERALD
SITTIN ON TOP OF THE WORLD	DEAN MARTIN
I'VE GOT YOU UNDER MY SKIN	MICHAEL BUBLE
LOOK OF LOVE	NINA SIMONE
YOU'RE NEVER FULLY DRESSED WITHOUT A SMILE	HARRY CONNICK JR.
WHEN YOU'RE SMILING (THE WHOLE WORLD...)	FRANK SINATRA
IT'S DE-LOVELY	JERI SOUTHERN
BEYOND THE SEA	KEVIN SPACEY
TRUE LOVE	DEAN MARTIN
ME & MRS. YOU	MICHAEL BUBLE
MUST BE CATCHIN'	JULIE LONDON
THERE'S A RAINBOW 'ROUND MY SHOULDER	BOBBY DARIN
RECIPE FOR LOVE	HARRY CONNICK JR.
FEVER	PEGGY LEE
I ONLY HAVE EYES FOR YOU	ELLA FITZGERALD
LET ME LOVE YOU TONIGHT	DEAN MARTIN
YOU MAKE ME FEEL SO YOUNG	MICHAEL BUBLE
MORE I SEE YOU	NINA SIMONE
I GET A KICK OUT OF YOU	FRANK SINATRA
GOOD MORNIN' LIFE	DEAN MARTIN
COMES LOVE	ELLA FITZGERALD & LOUIS ARMSTRONG
WINK AND A SMILE	HARRY CONNICK JR.
L-O-V-E	NAT KING COLE
SOMETHING'S GOTTA GIVE	SAMMY DAVIS JR.
TEA FOR TWO	ELLA FITZGERALD
EXACTLY LIKE YOU	BING CROSBY
AT LONG LAST LOVE	FRANK SINATRA





Mobile Beat's resident musicologist since 1992 (issue #11), Jay Maxwell runs the multi-talent entertainment company, Jay Maxwell's Music by Request, LLC, in Charleston, South Carolina. He is also a professor of Business at Charleston Southern University. His passion for detail and continuous research of clients' requests can be found not only in this column, but also in his annually updated music guide, **Play Something We Can Dance To**.

have not given any thought to that aspect of the reception and appreciate your voice of experience as you offer them suggestions.

Although lively jazz (see the last issue's installment of PSWCDT) is always a viable option to play during the social hour, many couples like the idea of either vintage R&B or the standards from the American Songbook. The songs on this issue's lists are upbeat songs about the best things in life, taken from each of these sources. People do not view these songs as old; instead, they hear them as timeless classics about falling in love. A song's lyrics are important because many songs are about a relationship breaking up. If a message of heartache is sent to a listener's ears during a wedding reception's social hour, it would be like the smell of broccoli exiting the lobby of the movie theater. Setting the right mood for the celebration is just as important as being ready with the dance music when someone shouts, "Play Something We Can Dance To!" **MB**

He might have waited anxiously for months for this particular movie, but he knows that he will have to wait a few minutes more before the main feature begins, as a multitude of trailers of upcoming movies are displayed on the silver screen. Not only does he not mind these advertisements for future films, they are of a similar genre to the movie that he came to see. These previews are doing more than enticing him to return to the movies in the next few weeks; they are actually setting the mood for the main reason he came to the theater.

For a wedding reception, the main event begins when the bride and groom arrive and are announced. From the moment the bridal couple arrives until the end of the reception, events will happen that people will reminisce about for weeks afterwards. The mobile disc jockey's job is traditionally thought to consist of announcing these events (first dances, cake cutting, bouquet toss, etc.) and to keep people on the dance floor throughout the night. However, his job actually starts well before those events. He has the same influence on setting the mood as the smell of popcorn has on a moviegoer; he sets the mood for the occasion the moment the first guest enters the ballroom, long before the entrance of the newlyweds.

The reason couples send out wedding invitations is to extend to family and friends the opportunity to join in their day of celebration. The DJ's responsibility is to ensure the mood is right for the joyous occasion. Often a bride and groom will create a playlist of their favorite party songs to play once the dance-floor is opened and all the guests have put on their proverbial boogie shoes. However, it is also important in the planning stage with the wedding couple for the DJ to listen to their requests for the social hour while their guests are arriving. Many times they

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# All About That Bass

SOUND ENGINEER WADE NOVIN COVERS THE BASES ON THAT BIG BOTTOM

By Mike “Dr. Frankenstand” Ryan

In 1974 Universal Pictures released the blockbuster movie *Earthquake*. Each showing of the movie included large subwoofers that literally shook movie theaters, creating the feeling (dubbed “Sensurround”) of an actual earthquake. Raymon Dones of El Cerrito, California, which is, ironically, earthquake central in the San Francisco Bay area, patented these Octavium subwoofers, specifically designed to omni-direct the low frequency range of modern stereo systems.

In this second look at speakers, we again talk to Wade Novin of Novin Audio. He qualifies the following as “a little difficult to describe without going into some technical stuff.”

**Mike Ryan:** What make a subwoofer speaker so different than what most speakers other than the low-end sound?

**Wade Novin:** Subwoofers are designed to handle substantial power and move a lot of air in the process. The cone is able to move back and forth far more than other types of speakers. Where you may not even see a tweeter cone move at all, a subwoofer can move a distance of an inch or more.

**M R:** It seems most, if not all subs, are built in wood cabinets. Why? And what do those round pipes sticking out of the front do for the sound?

**W N:** There are two reasons wood is preferable for subwoofer

cabinets. The size required for some subs make plastic molded parts impracticable and too costly. Also, plastic is far less rigid than wood. A well-designed sub cabinet will vibrate as little as possible to minimize unwanted distortion and produce the most low frequency output.

The tubes, or ports, do a few things. Most importantly they “tune” the cabinet so the movement of the speaker itself is better controlled. This can extend the low frequency response—always a good thing for a sub. They also allow the back of the speaker cone, obviously moving opposite the front, to add to the sound output of the front. This “tuning” uses the air volume inside the cabinet to reinforce the sound coming directly from the front. There’s a lot of physics here involving resonance and so on, but you get the idea..

**M R:** Bass is all around us, especially with state of art automobile sound systems. Why are some car subwoofers so explosively loud? Sometime they even shake my house.

**W N:** Car subwoofers benefit from the car itself. Due to some physics of enclosed spaces with openings, the sound is more effectively radiated from the auto's interior and the open windows than in a speaker cabinet in the open. The car, in a sense, becomes a large speaker cabinet and better “gears” the power of the speaker to the environment, effectively transmitting more low frequency energy than a smaller enclosure.

**M R:** Some subwoofers sound muffled. Why is this, and what needs to be done to get clearer bass sounds?

**W N:** Back to tuning. In order to get more output, particularly from smaller subwoofer cabinets, the tuning can actually increase the output in a certain narrow frequency range. But there is a cost, which is very sloppy sounding bass because the speaker cone is not as well controlled. So better tuning and design is needed. Also some speakers themselves are very “loose” and move too easily, so the sound is not very well controlled. As the speaker cone moves back and forth, it essentially radiates sound energy from both sides, the side or back that has the magnet and the front that you are used to seeing.

The cabinet and port tubes work to add this energy from both sides of the speaker together for greater sound output. You can think of a vibrating speaker cone, or any vibrating surface as sending waves out in both directions. So in a “bass reflex” cabinet, the waves going in opposite directions, from the front of the speaker, the cone side and the back the magnet side, are added together. The sound going in the opposite direction of the front can be thought of as being “turned



Cerwin Vega EL-36DP Powered 1000 Watt Earthquake Folded Horn Subwoofer



Mike Ryan started out writing for news radio, and has been a DJ in the SoCal radio market on KGB and KSDS. He mobiles as Mike on the Mike. He is also the inventor/owner of Frankenstand Powered Speaker Stands.



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*Novin Audio's prototype compact bass reflex subwoofer*

around" to add to the sound coming from the cone.

**M R:** The typical frequency range for a subwoofer is about 20–200 Hz for consumer products, [1] below 100 Hz for professional live sound, [2] and below 80 Hz in THX-approved systems. What frequencies are best for mobile DJ speakers and what do most manufacturers focus on?

**W N:** This comes down to a matter of preference. But generally subwoofers should operate at 100Hz and below.

**M R:** I think most of us would agree the one subwoofer that ruled that dance floor in the '70s was the Cerwin Vega Folded Horn subwoofer. What's so special about folded horn subwoofers—and what does that even mean?

**W N:** A "folded "horn" cabinet is a very different kind of speaker. It works in the same way as any brass or woodwind instrument. In an instrument, the sound coming from a small reed or mouthpiece is only allowed to travel down the horn. It's then essentially concentrated as it exits the mouth of the horn. This allows a more efficient transfer of energy from the mouthpiece to the listening area. The way this "small" sound transfers to a large space involves some physics but getting back to the gear analogy, it is like matching engine power to speed. Typical speakers are like being in first gear. The engine revs very high but you don't get high speeds. In higher gears, the engine needs fewer revolutions to move faster.

Horns are transformers, which everyone encounters in the modern world. Your phone charger transforms the high voltage in the wall plug to the low voltages needed in phones and laptops. A horn speaker essentially transforms the sound energy in a way that makes the mechanical vibration of the speaker cone move more air, creating higher sound levels. The problem with bass horns is that to

work they have to be very large in length, at least 1/4 of the lowest wavelength you want to hear. Since bass wavelengths can be 20 feet long it means you would need a 5 foot long horn.

Folding the horn is one way to reduce the size so that a U-shaped folded horn could be 2-1/2 feet long but still be 5 feet long overall. Horns do make for some impressive sound levels but are usually too large to be practical and are not very mobile.

**M R:** Can you see any advantage to adding effects like echo, reverb or phasing when using a subwoofer?

**W N:** Adding effects on the bass is rarely done because things like echo and reverb are only really audible in higher frequencies and are meant to add to things like otherwise flat vocals. Also, because the wavelength of a bass tone is so long, any audible echo would have to be very delayed. It could just end up making a sloppy sound. However, compression is used on bass frequencies to further "tighten" up the sound in concert sound systems. **MB**

## SUBWOOFER TIPS

Ignore all "peak" and "maximum" wattage ratings, and use only RMS ratings. They may be harder to find, but RMS ratings are the only power ratings you should use. To safely drive a subwoofer, use an amplifier that can give it no less than 75% and no more than 150% of its highest RMS power rating.

It's also crucial that you set the amplifier's gain correctly. If you don't know how, you can check out *Tuning Your Subs* or *Using Test Tones to Set Amplifier Gain* for some helpful tips. And remember, if you want to run two or more subs, you've got to supply enough power for each and every one of them.

- Crutchfield's Buck Pomerantz

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# Applying Array Technology to Portable Sound, Part 2

By Robert Lindquist

**W**e led off this discussion in the October issue of *Mobile Beat* ([www.mobilebeat.com/emagscurrent/175/](http://www.mobilebeat.com/emagscurrent/175/) p.30) with a general overview of the line array concept. Time now to take a closer look.

When you attend a concert in a large venue, such as an auditorium, arena or stadium, you have no doubt noticed that there are multiple loudspeakers “flying” in clusters from rigging above the stage. The number of loudspeakers in each cluster will vary, as will the number of clusters, depending on the acoustic demands of the venue.

Each loudspeaker box or “point source” is typically a two-way speaker (a low-mid and a high-frequency) or a subwoofer with a single (or double) 15” or 18” driver. Although they are designed for high sound pressure levels (SPL) and are built to withstand the rigors of the road, the loudspeakers that make up a touring line array aren’t much different than a typical 2-way loudspeaker. In addition to the flying clusters, speakers are often positioned on the stage (off to the sides) as well.

Each of these clusters is a line array system, and each speaker in the cluster is angled to focus the sound on a particular segment of the audience. Plenty of geometry and physics goes into where the clusters are placed and how they are angled. (With the F1 series, Bose has applied this same thinking in a product that is compact and portable.)

Delay and phasing also come into play so that the sound from each point source reaches its assigned area of the audience in sync with the rest. Ultimately the goal of a line array is to provide even sound throughout a wide area. If done properly,

it should sound like one humongous source, as opposed to a multitude of smaller ones.

So how does a loudspeaker manufacturer condense this principle down to something that fits in a car or van? To get the answer, I spoke with Craig Jackson, Product Line Manager, Portable Systems for Bose Professional in Framingham, MA.

**R L:** How has Bose incorporated line array technology into their portable systems, such as the L1 and F1?

**C J:** What we try to focus on in designing any type of product, whether it’s for DJs or musicians, is to really understand what they do, how they work, what’s important to them and how we can solve problems and make things easier for them, whether that be in sound, or portability, or just the user interface—the totality of how they use something, the overall experience. What makes a line array great for a DJ, is that a line array spreads sound out very wide—almost 180° in the case of the L1—but hardly up and down at all. So, in the case of the L1, it’s this very tight vertical control with a very wide horizontal spread. The vertical coverage is basically the height of the L1. So, you can imagine, for a mobile DJ at a wedding or something like that, you can take two of these products and pretty easily cover the whole room with very consistent and even sound quality.”

**R L:** What about sound pressure level? Can you get the type of volume necessary for 200-300 person event with the L1?

**C J:** A line array has very consistent SPL from front to back. When you stack up many drivers, the sound doesn’t drop off as fast as with a typical point source loudspeaker. So, every time you double the distance, the sound level doesn’t drop as much as with a conventional loudspeaker. That’s another huge benefit of the line array design—and that really is what encompasses the Bose L1 family specifically. What you get is better, more even sound throughout the room, and more consistent level from front to back.

While the Bose L1 has successfully demonstrated the benefits of a line array system in a DJ environment, there are some limitations when it comes to performing at larger events or when there’s a need for deeper, more explosive sound with rib-rattling bottom. To address those issues, Bose took the line array concept and combined it with a loudspeaker that offered a new level of control and created the F1 Flexible Array loudspeaker and F1 subwoofer. The result is a portable speaker that is not only capable of producing chest-thumping bass, but also allows the user to adjust the “focus” of the sound to compensate for speaker placement. We’ll talk more about the F1 series in next month’s Bose Tech Update. **MB**

For more information on line arrays: [https://en.wikipedia.org/wiki/Line\\_array](https://en.wikipedia.org/wiki/Line_array)





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# Don't Be in a Rush

WHETHER YOU CALL IT PATIENCE OR PREPAREDNESS, IT'S A MATTER OF TIME

By Jason Weldon

**I**n the world we live in today, telling people to slow down and not be in a rush is downright impossible. People want what they want and they want it now. People see other successful people and want to be them...by the end of this week. People just don't have patience. "Give it to me NOW!"

I am actually glad there are those kinds of people. They get their quick 15 minutes of fame, then they inevitable start to have breakdowns in their business model. Customers start to notice, and the business sort of fades away into the night.

Nothing good comes quick. Nothing good comes easy. The Zac Brown Band was asked once about their "overnight celebrity" status during an interview, to which Zac answered that they had been doing what they do every night, for the last 5 years. You all just saw the result of lots and lots and lots of time. That's not exactly being an overnight celebrity.

The wedding business is the same as any other thing in life you want to be good at. You have to start by being good. By practicing. And not just on being a DJ, but on being a business owner. Hone your craft. Learn about finance. Learn about the law. Become a better business person. Become a better DJ. Put yourself in positions to grow. Any position, not just the obvious ones. And by all means, take your time.

Some of the most successful people you see today in the DJ business were at this game long before you even thought about being in it. Some of the people in this business have been working two or three jobs to make ends meet. They have made mistake after mistake after mistake. And man, have they done enough of the \$500 jobs.

But one thing they have more than anything else is patience.



Patience is the real game changer in business. Successful people have patience. And patience and time are not necessarily tied together either. None of us have a lot of time, but using that time wisely and having enough patience to properly make good decisions sets you, as an individual, apart.

And please don't confuse "patience" with "waiting for the right time". If I hear that sentence one more time, I might actually step on your toe! You will be waiting for a very LONG time if you are waiting for the right time!

Patience is really another term for being prepared. "Waiting for the right time" is another way of saying "excuse." And there are so many of us that wait, which is probably worse than being in a rush. I mean, at least the people that are in a rush are doing something. The waiting people are just lazy.

I would like to think that to have a successful DJ company, with a few people under you, it would take no less than 5 years. 5 years of a lot of hard, smart, work. 5 years of learning. 5 years of making mistakes. 5 years of sacrifice. Not 5 months.

Do me a favor. Take the time to do it right. There are a few of us that would thank you, if and when you do. **MB**

*Jason Weldon is a wedding business consultant who specializes in small to medium-sized companies that want to grow their business. His objective is to help guide people through organizing their thoughts and laying the groundwork for a better, more successful start-up. He currently lives in Philadelphia and is also the president of Synergetic Sound and Lighting, Inc. and DJ and A/V company.*

